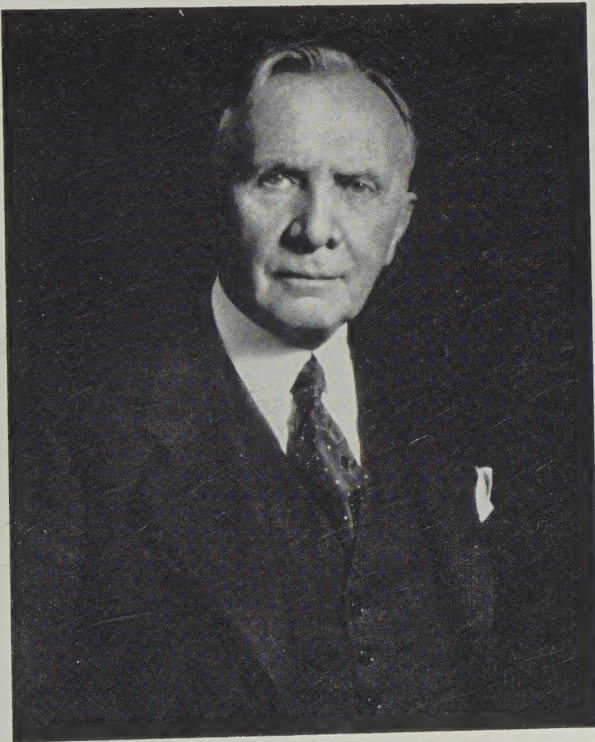


# The Hymn

OCTOBER 1962



WILLIAM PIERSON MERRILL  
1867 - 1954

# The President's Message

## TWO INSPIRING HYMN FESTIVALS

In view of the fact that the coming weeks will bring many local Hymn Festivals celebrating the 40th Anniversary of the Hymn Society; and many observances of "A Day of Methodist Singing" initiated by the National Fellowship of Methodist Musicians; it may be an appropriate time for me to pay tribute to two festival occasions held about a year ago which greatly impressed me. They are not the only important Hymn Festivals which have been held as is evident from a reading of the reports given annually in *THE HYMN*; but they seem to me worthy of special mention.

It was my privilege to be present at Rockford, Illinois, on Sunday evening, October 29, 1961, for the Festival held in the National Guard Armory under the auspices of the Rockford Mendelssohn Club and the Churches of Rockford. Three thousand people were present including one thousand choir singers. The program was a skillful blending of congregational participation, choral numbers, drama and instrumental music. It lasted two hours, but the numbers flowed along so smoothly and impressively that time was forgotten. The program, after a section on "Our God, Father Omnipotent," followed the life of Christ: His Nativity, His Life and Ministry, His Death and Resurrection. The same program had been given on two previous evenings that week and on each occasion the Armory was filled. The total attendance was between nine and ten thousand people, and that in a medium sized mid-Western community! The impact on the community must have been impressive, and such a program is a challenge to many other communities. The Rockford Festival was held under the initiative and direction of Miss Leola Arnold of 904 North Court Street, one of the church musicians of the community.

The other Festival was at the opposite pole. It was held in the Methodist Church of Shrub Oak, New York, a rural community about thirty miles north of New York City. It brought together people from the churches of seven rural communities of the area. None of the choirs participating had ever joined in such a Festival before, and in fact, none of them had ever been in another's church though there is not more than ten miles between any two of them! It was a great forward step in Christian fellowship, and shows what can be done

*(Continued on Page 106)*

# The Hymn

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# The Committee for New Hymn Tunes

## A MESSAGE FROM THE CHAIRMAN

Early in September our Tamworth Children's Choir was enjoying the magnificent view from Mt. Willard in New Hampshire. Also at the peak were a European radiologist and his wife. He was Austrian, she Swiss. Both had traveled extensively in America and knew our mountains well,—The Smokies, The Adirondacks, The Rockies of the United States and Canada. We asked how the American mountains compared with the Alps. They replied without hesitation, "Each was beautiful in its own way."

How appropriate, I thought, when voicing an opinion about certain hymn tunes of different periods and styles. Why, for instance, because one loves plainsong does he have to condemn every tune written in the nineteenth century, or why, because negro spirituals are his dish, does he hate Bach? Cannot each be beautiful in its own way? The older I become, the more I agree with E. E. Kellett, the British critic, who wrote many years ago, "If the verdict of one generation reverses the taste of another, as is frequently the case, who will decide between the two eras? A third generation often condemns both." Anyone who has tried to fashion a hymn book knows all too well that the caprices of taste are extremely evident in hymnody.

To sharpen this point, reference to church architecture might be in order. In my home town (Princeton, N. J.) I have had the privilege of playing the organ many times in the University Chapel. This Gothic structure is truly awe-inspiring,—an impressive reminder to me of our great God, the creator of the universe. In contrast, most of my working hours are spent in a lovely little colonial chapel, the second oldest building on our campus. I never tire of its simple beauty which quietly recalls the Galilean who walked this earth as a humble servant. Who would be silly enough to rate one edifice above the other? Each is beautiful in its own way.

What are we getting at? Just this. In an unguarded moment I agreed to chair a committee to review new hymn tunes submitted to The Hymn Society of America. At first I thought of this assignment as just a little more home work of a variety similar to what I do daily at school. Upon further reflection I became more and more challenged by the opportunity of stimulating creative effort in the field of hymnody. We know the many problems in such a venture, but we are not only willing but anxious to try to solve them. Adversaries are certain to spring up along the way, but if a truly novel, distinctive and worshipful tune results it will be worth any effort.

—DAVID HUGH JONES, MUS.D., *Princeton Theological Seminary*

# The French Metrical Psalter

## 1562-1962

RAYMOND J. MARTIN

The first complete edition of the Metrical Psalms, with 150 psalms, together with their tunes, appeared in the year 1562 in the City of Geneva. It is the "Parent Psalter" of Psalters used by Christian congregations down to our present day. The Scottish Psalters, Old Version, New Version, Ainsworth, Bay Psalm Book, and many others were evolved from it. It was itself the descendant of a succession of psalters which had stemmed from Calvin's original work in 1539.<sup>1</sup>

Jean Calvin, born in Noyen, France, in 1509, was converted to the new Protestant Faith by the works of Martin Luther. A Humanist scholar who had entered the University of Paris at the age of fourteen, Calvin studied Latin, logic, philosophy, and law with the best professors in France. After the death of his father, who planned to educate him for the priesthood, he devoted himself to the study of literature in Latin, Greek and Hebrew, which led him to the study of the Bible in those languages. In 1536 he published in Basel his great work, *The Institutes of the Christian Religion*.

In 1539, while he was minister of the French-speaking congregation in Strasbourg, Calvin produced the first Metrical Psalter of which we have any knowledge. Entitled *Aulcuns Pseaums et Cantiques mys en Chant* ("certain psalms and hymns put to music"), the book contained, in addition to texts of Marot, several Psalms translated by Calvin himself. He produced an enlarged edition of this in 1542 on his return to Geneva, entitled *La Forme des Prières et Chants ecclésiastiques* ("form of prayers and church hymns"). When Marot arrived in Geneva that same year as a refugee, Calvin encouraged him in his work, and tried to obtain for him a "decent grant from the city," in order that he could complete the translation of the Psalter.<sup>2</sup>

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After surveying the situation in Geneva, Calvin drew up his "Essentials of a well-ordered Church," giving prominence to the Psalms "we desire to be sung in church" for three reasons:

1. The example of the ancient Church and St. Paul's testimony.
2. The warmth and uplift they would bring to our prayers, now so cold.
3. The discovery of what benefit and consolation the pope and his partisans have deprived the Church, by appropriating the Psalms to be mumbled between them without understanding.<sup>3</sup>

Giving such importance to the Psalms in worship was not an innovation on the part of Calvin. This is called to our attention by a nineteenth century United Presbyterian in a book defending his denomination's position regarding Psalm-singing:

These Psalms comforted Chrysostom, Athanasius, Savonarola in their retreat from persecution. Polycarp, Columba, Hildebrand, Bernard, Francis of Assisi, Columbus, Huss, Edward VI, Ximenes, Xavier, Melancthon, and Jewell, varying in their creeds and characters, yet, in common, great in birth or intellect, all breathed their last utterances in words from the Psalms. . . . Henry V of England at his death-bed had the penitential Psalms read to him. When the priest came to the words of the Fifty-first Psalm, "Build thou the walls of Jerusalem," the warlike genius of the dying King was aroused and he exclaimed: "Ah had God suffered me to live out my days and bring this French war to a close, I am the man who would have conquered the Holy Land."

Luther called them the "Little Bible," and made them the framework of his devotions, and the substance of his war cries.<sup>4</sup>

With the exception of Leo, Calvin was the first church leader to set up a definite standard for church song, and to call into his service a poet. It seems strange that Clement Marot, the popular Court poet and satirist, the *valet de chambre* of Francis I, would attract the austere Calvin; yet, to Calvin's mind, Marot was "the only man in France to clothe his new Psalmody with the grace he craved."<sup>5</sup>

Sir Richard Terry writes that "the *fons et origo* of Metrical Psalmody was not Calvin . . . but Clement Marot, the witty poet at the Court of Francis I.<sup>6</sup> Born at Cahors about 1497, Marot, like Calvin, was destined at first for the law. At twenty-one he became *valet de chambre* to Marguerite de Valois, through whom he became indoctrinated to Huguenot beliefs. In 1533 Marot included a version of Psalm 6 in his *Miroir de treschrestienne Princess Marguerite de France*, a collection of poems dedicated to his patroness; and before the end of that decade, some thirty of his Psalms in meter had earned

popularity at Court. Set to familiar ballad tunes, they "easily won a hearing wherever Huguenot tendencies began to prevail."<sup>7</sup>

Forty-nine Psalms in meter, versions of the Ten Commandments, and the *Nunc Dimittis* are attributed to Marot. At first he circulated his new poems among friends at Court, where they at once sprang into favor with the king and his circle, all professed Catholics. At the same time these new songs began to be used by a group of Protestants as songs of worship, leading to the publication at Strasbourg in 1539 of thirteen of his Psalm paraphrases. "The Queen sang 'Rebuke me not in thine indignation' to the air of a fashionable jig; Antony chose for 'Revenge my quarrel,' the air of a fashionable dance of Poictou. . . . The popular and vapid airs were sung to the Psalms not only in the courts and among the populace, but by the Reformed congregations in their public worship, previous to the second edition of Marot's version (of the Psalter.)"<sup>8</sup>

As a preface to Marot's 50 *Psaumes*, published in 1543, Calvin wrote:

What must we then do? We must have singing which will prod us into praying to God and praising him, into considering his works so that we may love and fear and honour and glorify him. For what St. Augustine said is true. No one can sing anything worthy of God, unless he has received it from God himself. This is why, when we have looked everywhere, searching here and there, we shall find that there are no songs more fitting for this purpose than the Psalms of David, which the Holy Spirit himself has uttered and made. And it is for this reason that, in singing them, we are certain that God himself has put the words in our mouth, almost as though he were singing in us to the praise of his own glory.<sup>9</sup>

After Marot's death in 1544, Calvin was forced to find a new translator. He turned to Theodore de Beza, a poet and trained theologian, twenty years younger than Marot. Calvin's attention was attracted to him by discovering a metrical rendering of Psalm 16 on Beza's table at Geneva, where Beza was then at work. Beza later became a Pastor and Assistant Professor of Theology to Calvin, and was said to be the foremost figure at Geneva after Calvin's death in 1564. Beza completed the versification of those Psalms not included in Marot's Psalters, so that the complete Psalter of 1562 is sometimes referred to as that of Marot and Beza. Marot, the greater poet, had fewer Psalms. The two men, "who were separated in age, social rank, and intellectual interests," apparently never met.<sup>10</sup>

Apart from the *Nunc Dimittis* and the Ten Commandments, the 1562 edition contains all of the Psalms in meter. Earlier editions in-



cluded the Apostles' Creed, Lord's Prayer, and it was even intended to put the *Ave Maria* in the edition of 1543, but this was objected to, "not by the pastors, but by the City Council of Geneva!"<sup>11</sup>

The complete Psalter has variety with 110 meters and 125 tunes. Three-eighths of all the lines have feminine endings; the groupings by rhyme are varied, forming couplets, triolets, quartrains, and even longer metrical units. The rhythm is mostly iambic, with some deviations into trochaic.

The authenticity of the composers of the Psalter tunes has never been entirely established. It is known, however, that Loys Bourgeois wrote the music of the 1551 Psalter, and that he, as Music Editor, worked hand in hand with Calvin on successive editions. Born in Paris in 1510, Bourgeois came to Geneva as choirmaster of St. Peter's Church, where both Calvin and Knox preached, in 1541. That same year Guillaume Franc arrived in Geneva from Paris to open a singing school, and some of the melodies are attributed to him. Others are attributed to Pierre Dagues.

Since the sharp line of demarcation between "sacred" and "secular" music did not exist in the 16th century, it is reasonable to assume that many of the tunes were of secular origin. "Just as the Lutheran chorale has preserved for us secular tunes of the moment which have long since died out at their original source, so has this book preserved for us a number of noble tunes which must have been popular in their day, but which now survive only as settings to Calvin's Psalms."<sup>12</sup>

The 1562 Psalter\* contains unharmonized melodies only, as Calvin advocated unison singing in public worship, perhaps as symbolic of unity of belief. "For devotional use at home, settings were made in four and more parts, with the tune in either the tenor or soprano, sometimes in simple chordal style and sometimes in fairly elaborate motet-like arrangements."<sup>13</sup> Harmonized versions had been published by Bourgeois in 1547 and in 1561. He was once imprisoned for not sticking to Calvin's "blueprints!" Composers of Psalm settings included Claude Goudimel, Claude Le Jeune, J. P. Sweelinck. In Germany many of the melodies were adapted as Chorales, the "melodies on the whole are suave, intimate, and somewhat austere in comparison with the forthright, aggressive, vigorous quality of most of the German chorales."<sup>14</sup> J. S. Bach "chose as the theme of one of his *Choralvorspiele*, "O Mensch, bewein' dein' Sünde gross," the Alsatian song which in the French Psalter was first used for Psalm 36, and later made famous as the "Battle Song" in the Huguenot wars (1562-1572.)"



Bach elaborated the theme into the gigantic chorus which closes the first division of the *Saint Matthew Passion*.

How was the Psalter originally used? Calvin's order of worship for Strasbourg, 1545, includes the singing of the Ten Commandments, one Metrical Psalm, and on Communion Sundays the Apostles' Creed. His Geneva Order of worship, 1556, includes the singing of one Metrical Psalm. These Psalms were probably sung in a fixed order and plan, since Psalter editions contained a "Table," dividing the 150 Psalms over a period of 25 weeks, indicating which Psalms are to be sung on Sundays, morning and evening, and which are to be sung on Wednesdays, the "day of prayers."<sup>15</sup>

A group of printers in that one year published around twenty-five editions of the Psalter, and at least two hundred and fifty more appeared through five generations before the expulsion of the Protestants. "We can only guess how many copies these printings imply. Whatever the total number, its meaning grows when we reflect that in those days only the few could use books at all. While some had the Psalter in their hands, many more held it simply in their heads and hearts."<sup>16</sup>

Significantly, the lasting contribution of the Genevan Psalter of 1562 seems to be, not the metrical versions of the Psalm by the poets, but the wonderful and majestic tunes compiled and/or composed by Bourgeois. As the nineteenth century hymnbooks began to crowd out the Psalms with "hymns of human composure," the remaining metrical versions of Psalms were given new tunes by Victorian composers. In some instances Metrical Psalms were sung to gospel song tunes!

An examination of the American hymnals published during the last two decades will show an increasingly large number of tunes from the Geneva Psalters used for "man-made hymns" rather than for the original poetic versions of Psalms. *The Hymnal* (Episcopal, 1940), *The Hymnbook* (Presbyterian, 1955), *Hymnal for Colleges and Schools* ("Yale Hymnal," 1956) and *Pilgrim Hymnal* (Congregational, 1958) include the following tunes from the Geneva Psalters: AINSWORTH, LES COMMANDMENTS DE DIEU, DONNE SECOURS, GENEVAN PSALM 22, JERVAUX ABBEY, MON DIEU, PRETE-MOIS L'OREILLE, OLD HUNDREDTH, OLD 124TH, L'OMNIPOTENT, PSALM 42, ST. MICHAEL, TOULON.

Of these OLD HUNDREDTH is known throughout the Church, but it is no longer the only tune from Geneva available to singing congregations. For four hundred years the Geneva Psalter, 1562, has played a marvelous role in Christian worship. There is good reason to believe that it will continue to do so.

## FOOTNOTES

1. Pratt, Waldo S. *The Significance of the Old French Psalter*. New York: Paper IV, The Hymn Society of America, 1933.
2. Pidoux, Pierre. "The Fourth Centenary of the French Metrical Psalter," *The Reformed and Presbyterian World*, Volume XXVI, p. 352.
3. *Calvinii Opera*, ed. 1863 seq. vol. Xa, p. 12. Quoted in Benson, Louis F. *The Hymnody of the Christian Church*. Richmond, Virginia: John Knox Press, 1956, p. 80, (reprint of 1927 printing).
4. Clokey, Joseph Waddell. *David's Harp in Song and Story*. Pittsburgh: United Presbyterian Board of Education, 1896, pp. 12, 13.
5. Benson, *op. cit.*, p. 100.
6. Terry, Richard R. (ed.). *Calvin's First Psalter (1539)*, p. ii.
7. *Hymns Ancient and Modern* (Historical Edition). London: William Clowes and Sons, 1909, p. xxxviii.
8. Clokey, *op. cit.*, p. 146.
9. Quoted in Pidoux, *op. cit.*, p. 353.
10. Pratt, Waldo S. *The Music of the French Psalter of 1562*. New York: Columbia University Press, 1939, p. 10.
11. Pidoux, *op. cit.*, p. 353.
12. Terry, *op. cit.*, p. vii.
13. Grout, Donald Jay. *A History of Western Music*. New York: W. W. Norton & Co., 1960, p. 234.
14. *Ibid.*, p. 235.
15. Pidoux, *op. cit.*, p. 354.
16. Pratt, W. S., *op. cit.* (See note 1), p. 5.

PRESIDENT'S MESSAGE (*continued from page 98*)

in rural areas under proper leadership. The simple, mimeographed program included eight hymns and two choir numbers. The numbers were chosen to show the wide variety of hymns and tunes. It was not a company of ten thousand gathered for a Festival; but it was a worthy company of equally earnest worshipers brought together to praise God in song. This Festival was under the initiative and direction of Albert F. Robinson of 103 Hillside Avenue, Peekskill, N. Y.

—DEANE EDWARDS

## Our Cover Picture

William Pierson Merrill, S.T.D., D.D., Charter Member of The Hymn Society, Fellow of The Hymn Society, author of *Paper II*, "The Religious Value of Hymns," hymn writer and composer of hymn tunes, Pastor of The Brick Presbyterian Church, N.Y.C., 1911-1938. Dr. Merrill's most popular hymn, "Rise Up, O Men of God," considered one of the greatest hymns of the present century, has been translated into more than forty languages. This picture appears by courtesy of the Reverend William N. Boak and The Brick Presbyterian Church.



# Familiar Hymns from the Hebrew and Their Translators

LUCIUS ROGERS SHERO

*(This article is continued from the issue of April, 1962)*

## \*8. "A mighty fortress is our God"

Inspired by Psalm 46 (especially verses 1, 7, and 11). A translation by F. H. Hedge (1805-1890) of "Ein' feste Burg ist unser Gott" by Martin Luther (1483-1546). The words of the psalm are hardly more than a motto for the hymn, which was first published in 1529 and has been translated into more than fifty languages. It was translated into English within a decade of its publication, the translator being the illustrious Miles Coverdale; an especially famous translation, still in general use in England, is that of Thomas Carlyle (1831). One American hymnal includes both the Carlyle and Hedge translations. These were first published, respectively, in 1831 and 1852. Luther composed or adapted the tune for his own hymn, and it is an arrangement of this by J. S. Bach that is used today.

An account of Luther's career and achievements would be superfluous for anyone likely to read this paper. But it is perhaps not out of place to stress the fact that the voice of the laity had been almost silent in Christian worship for nearly a thousand years when Luther set to work to produce simple, understandable, theologically sound hymns in the vernacular for the use of the people. As he was a musician as well as a poet, his undertaking was immensely successful. Congregational singing, which had been largely in abeyance for centuries, was revived. His little *Achtliederbuch* (1524), in which four of the eight hymns were by Luther himself, has a good claim to be called the first Protestant hymnal. He wrote thirty-seven hymns in all and set tunes to them, some of these being adaptations of plain-song melodies, some arrangements of folk-songs, and some probably, though not certainly, original. These hymns and tunes, and above all the glorious hymn under discussion, were one of his greatest contributions to the Christian world. He said he was strongly persuaded that, after theology, there is no art that can be placed on a level with music; and when we assess his enduring influence, we may well feel that his hymns deserve a place only slightly lower than his translation of the Bible. Certainly, they were a tremendously powerful factor in spreading and stabilizing the reformed faith.

The Reverend Frederic Henry Hedge was a Unitarian minister and a Harvard professor. Born in Cambridge, Massachusetts, and educated in Germany and at Harvard, he served as minister at churches in Bangor, Maine; Providence, Rhode Island; and Brookline, Massachusetts, and held professorships of Ecclesiastical History and of German at Harvard. In his long life—he was nearly eighty-five years of age when he died—he did much to promote acquaintance with German literature and thought in this country.

\*9. "Jesus shall reign where'er the sun"

Based on portions of Psalm 72. By Isaac Watts (1674-1748). Published in 1719 in Watts' *Psalms of David, Imitated in the Language of the New Testament*. Our hymn is Part II, with three stanzas omitted, of the "imitation" of this psalm. This is probably the earliest and unquestionably one of the greatest of missionary hymns.

Watts, the son of a devoted Congregationalist who went to prison for his beliefs, was born in Southampton. He had his schooling there and in a Nonconformist academy near London. After a couple of years at home and a few more years as tutor in a well-to-do family and as assistant minister at a leading Independent chapel in London, he became the pastor of this congregation in 1702 at the age of twenty-eight. His health soon began to fail, and at the age of thirty-eight he was incapacitated for four years by a serious illness; though he lived to the age of seventy-four, his health was never fully restored. With the assistance of a co-pastor he carried on some of his ministerial duties, but he continued to live as the guest of a generous patron, and afterwards of the patron's widow, at a country place in Hertfordshire where he had gone when he first fell ill. There he remained until his death, devoting much of his time to writing theological treatises, philosophical essays, sermons, and hymns. He also published a couple of textbooks, of which the one on logic was long regarded as a standard work. The degree of Doctor of Divinity was conferred on him by the University of Edinburgh, and a generation after his death a monument in his memory was set up in Westminster Abbey.

It is Watts more than anyone else who deserves the title of originator of the modern hymn, as contrasted with psalm paraphrases and devotional poetry. Even though not a few of his own compositions were based on psalms, he courageously pointed out that parts of the Psalter and, of course, of the metrical translations "to which we confine all our Songs . . . are almost opposite to the Spirit of the Gospel" and asserted that "by keeping too close to *David* in the House of God, the veil of *Moses* is thrown over our Hearts." He took the initiative in set-



ting up new standards of hymnody, embodying them in his own hymns. There are about six hundred of them, many of the best of them written in his early twenties. The number of them still to be found in American books ranges from ten to twenty, including some of the best known of all our hymns. (See "Isaac Watts and his Contribution to English Hymnody," by Norman V. Hope, *Paper XIII*, Hymn Society of America)

\*10. "Hail to the Lord's Anointed"

Based, like no. 9, on portions of Psalm 72. By James Montgomery (see no. 5). Varying selections from the hymn are found in our books, but all have stanzas 1, 2, and 4, plus an additional stanza or two taken from the latter part (in some instances combining two half-stanzas.) In the complete form there were eight stanzas. This paraphrase was written in 1821 for use at a Christmas celebration in an unspecified Moravian community. Its pertinence to the Nativity season, apart from the opening lines, is particularly apparent in two stanzas (one now regularly and the other sometimes omitted) that correspond to verses 10 and 11 of the psalm, with their references to exotic kings bringing presents, offering gifts, and falling down before the royal Son. The hymn is set to a different tune in almost every hymnal.

11. "The Lord will come and not be slow"

Selected verses from Psalms 82, 85, 86. By John Milton (1608-1674). This hymn, first published (without stanza 2) in 1859, is an anonymous cento of pairs of couplets from a metrical translation of Psalms 80 to 88 inclusive made by Milton (as he himself stated) directly from the Hebrew text in 1648 but not published until 1673, the year before his death. Complete editions of Milton's poetical works give this translation as originally printed, with occasional Hebrew words or literal renderings in the margin and with all English words not in the actual Hebrew text italicized. The stanzas that make up the cento are those that correspond to the following verses of the Psalms, in this order: 85:13 (with its two parts reversed), 85:11, 82:8, 86:9 (omitted in one book), 86:10. Tunes vary, but YORK is given in two recent books.

It is unnecessary—or should be—to survey the life and career of Milton, who in addition to being one of the greatest poets of all time, was a notable scholar, writing almost as easily in Latin as in English, and a keen ecclesiastical and political polemicist. He served as Secretary for Foreign Tongues in the Council of State throughout the

decade of the Commonwealth and Protectorate (1649-59) even though he was stricken with total blindness in 1652. His major poetical works, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, were all products of the period of his blindness, though much notable work, including the *Ode on the Morning of Christ's Nativity*, *L'Allegro*, *Il Penseroso*, *Comus*, and *Lycidas*, was brought out before he reached the age of thirty. In the field of our particular interest he wrote paraphrases of Psalms 114 and 136 (see no. 20 below) when he was fifteen years old; in his maturer years he made verse translations of two series of psalms, the nine mentioned above (80-88) in Common Meter in 1648 and 1-8 in a variety of meters five years later.

\*12. "O God, our help in ages past"

Based on Psalm 90:1-5. By Isaac Watts (see no. 9). From Part I of Watts' "Imitation" of the psalm. Published in 1719 (but probably written about five years earlier, shortly before the death of Queen Anne). Three, or in a couple of books four, of the original nine stanzas are omitted. Watts wrote "Our God, our help"; this was altered by John Wesley when he included the hymn in a collection he compiled (1738), to "O God, our help." Some books have restored the original wording.

\*13. "Joy to the world! the Lord is come"

Based on Psalm 98:5-end. By Isaac Watts (see no. 9). Part II of Watts' "imitation" of the Psalm. Published in 1719. Some of the books omit the third of the four stanzas. ANTIOCH is the regular tune, but one book, the Episcopal hymnal, has RICHMOND, presumably on the ground that the more usual one is not quite in keeping with the majestic words.

\*14. "All people that on earth do dwell"

Psalm 100. By William Kethe (dates uncertain, but he may have died in 1608). This translation was published in books brought out in England and on the Continent in the same year, 1561. These were John Day's (or Daye's) *Psalms*, printed in London, and *Fourscore and Seven Psalms of David*, printed in Geneva and commonly referred to as the "Anglo-Genevan Psalter." It is therefore the oldest of the metrical psalms appearing in our hymnals. It was included in practically all metrical psalters brought out after its first appearance, and in the *Scottish Psalter* of 1650 two or three slight alterations in the wording were introduced. Our books mostly adopt these 1650 changes, of which the only one of any significance was the substitu-



tion of "mirth" (a more accurate rendering of the original Hebrew) for "fear" in the third line of the first stanza. One book (the Episcopal hymnal) retains Kethe's "fear" at this point. The doxology that is added as a fifth stanza in the Lutheran book is an adaptation of one that first appeared in "Tate and Brady" (see no. 6). The famous tune OLD HUNDREDTH made its earliest appearance in the French psalter printed in Geneva in 1551; it was composed or adapted by Louis Bourgeois and there used for Psalm 134. Ten years later, in the "Anglo-Genevan Psalter," it was attached to Kethe's rendering of Psalm 100 and has been the accepted tune for it ever since.

Little is known about Kethe. He was probably a Scotsman by birth, who, along with many other Protestant clerics, went into exile on the Continent during Queen Mary's reign. He is said to have been a friend of John Knox. A statement has been preserved to the effect that he returned from Frankfurt to Geneva in 1559; this was after Mary's death, so that it is possible he was one of those left behind there to continue translating the Psalms into English meter. Twenty-five of his renderings were included in the "Anglo-Genevan Psalter." He is twice referred to as acting as chaplain to English troops serving under the Earl of Warwick, and it is possible that he should be identified with a clergyman who for a long term of years was rector of a parish in Dorsetshire. A couple of his sermons have been preserved.

#### 15. "Before Jehovah's aw(e)ful throne"

Also based on Psalm 100. By Isaac Watts (see no. 9). Stanzas 2-6 (or in some books 2, 3, 5, 6) of Part II of Watts' "imitation" of the psalm. Published in 1719. The two opening lines of the stanza with which the hymn now begins were originally "Nations attend before his throne With solemn fear, with sacred joy." John Wesley was responsible for the omission of Watts' first stanza, which included a reference to the British Isles, and for the alteration at the beginning of what is now stanza one, for it was in this new form that the hymn was presented in his *Collection of Psalms and Hymns* (1737, brought out during his stay in Georgia). In *The Hymnal* 1940 the opening line is still further altered to "Before the Lord Jehovah's throne." The hymn is sung to three different tunes.

#### \*16. "Praise my soul, the King of heaven"

Based on Psalm 103. By H. F. Lyte (1793-1847). A very free paraphrase. One stanza, the original fourth, is regularly omitted, and a number of changes in wording are to be seen in some books. The usual tune is the one by John Goss called variously BENEDIC ANIMA

MEA, LAUDE ANIMA, OR PRAISE MY SOUL, composed for this text; but the tune in *The Methodist Hymnal* is REGENT SQUARE and in a couple of books is DULCE CARMEN.

The Reverend Henry Francis Lyte, an English clergyman best known as the author of "Abide with me," was born in Scotland and educated in Ireland, attending Trinity College, Dublin. Though he planned to become a physician, he decided to enter the ministry. He held various curacies, the last of which was in a fishing village in Devonshire, where he remained for twenty-four years. He died in Nice while traveling on the Continent for the sake of his health, which had been seriously impaired by his heavy pastoral duties. He published three volumes of verse, mostly religious; one of these, *The Spirit of the Psalms*, contained nearly three hundred psalm paraphrases. Several of his hymns appear in American books.

\*17. "Praise to the Lord, the Almighty, the King of creation"

Based on Psalm 103:1-6 and Psalm 150. A translation by Miss Winkworth (see no. 4) of "Lobe den Herren, den mächtigen König der Ehren" by Joachim Neander (1650-1680). The German hymn was published in 1680, the translation in 1863. Miss Winkworth compressed the five stanzas of the original into four in her translation, and a couple of our books omit one of her stanzas. The tune was slightly older than Neander's hymn but it was attached to his words when they were first published and has been associated with them ever since.

Neander was born and educated in Bremen. After completing his work at the Gymnasium there he was employed for three years as a tutor, first at Frankfurt and later at Heidelberg. Then he was appointed headmaster of a school at Düsseldorf, where he got into difficulties because of his extreme Pietistic zeal. For the last year of his life he was back in his native city, but there again he aroused opposition by his preaching. He died, apparently of tuberculosis, at the early age of thirty. He was an extraordinarily accomplished young man, with unusual gifts as scholar, poet, and musician. Many of his hymns, of which he wrote about sixty, and of the tunes he composed are still widely used in Germany; and besides the hymn under discussion two others are found in American books as well as a couple of his tunes. The name Neander was a learned classical equivalent of his German family name, the very common Neumann (= the English Newman).

EDITOR'S NOTE: Dr. Shero's series of hymn studies will be concluded in a later issue of THE HYMN.



# Worship Experiences at Music Camp

RUTH NININGER

The youth music camp is a relatively new venture as far as church music education is concerned. In some areas, however, it has been flourishing since 1950 when a pilot project was initiated by the Arkansas Baptist State Convention under the direction of the writer. Two years of careful planning went before. The results were so significant from the standpoint of attendance, interest, musical progress, and spiritual enrichment that it has remained a major part of the comprehensive program of church music education being carried on by the Baptists of Arkansas. During the second year of the camp, an 18-minute colored, sound-film was made, depicting the activities of the camp. This film entitled, "A Day at Music Camp," which was shown all over America, was so convincing that many other states having directors of church music, were encouraged to adopt the camping program. It has been my privilege to work in scores of these camps and to observe at close range, the tremendous impact which has been made on the lives of young campers, physically, socially, musically and spiritually.

## CAMP ORGANIZATION

To obtain maximum good from the program, care should be exercised in maintaining congenial age levels among campers. Each age-group has certain abilities as well as certain limitations. Mixing age-groups complicates success in vocal attainment and also in social adjustment. Accordingly, experience dictates that a separate period be offered for each major school age division. A full week is desirable for each period, numbers attending limited to available facilities. A small camp can be very effective especially with young children. However, if larger facilities are available, more campers can be accommodated.

Mr. LeRoy McClard, who is the present state director of church music for Arkansas Baptists, finds it necessary, because of the extreme popularity of the project, to set a limit on enrollment which can be

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*Mrs. Ruth Nininger, of Santa Barbara, California, who has been a frequent contributor to THE HYMN, is a Church Music Consultant, an author, lecturer, music educator, and director of festivals, clinics and camps. This article describes the Youth Music Camp, a project of the Arkansas Baptist State Convention, pioneered by Mrs. Nininger.*

accepted in each camping period. In 1962 there were 520 people in attendance at the first period, which was divided into three sections, Junior High, Senior High, and Adult Leadership. At the second camp, 375 children between the ages of 9 and 12 years, participated.

#### CAMP LOCATION

There are two major types of location suitable for music camp, both of which have been employed in the case under consideration. In the early years, its needs were ideally met at a beautiful camp-site situated on a lake between two mountains and only 18 miles from the capital city. Breath-taking natural beauty formed the back-drop of inspiration for the various musical activities. Choir rehearsals, hymn-playing classes, and even theory lessons seemed more exciting beside the shimmering lake. Swimming, boating, and mountain climbing served as outlets for youthful exuberance. Comfortable and commodious cabins on either side of the lake housed the campers until their numbers outgrew the facilities.

Presently, the extensive campus of Ouachita Baptist College in Arkadelphia is the site of music camp. Dormitories, dining hall, classroom, practice rooms, lecture and recital halls, library, chapel, infirmary with attendant nurse, auditorium and stage, magnificent pipe organ, several electronic organs, and pianos without number—all are put at the disposal of the camping program by special arrangement of the Summer School of the college. Swimming pool, tennis courts and baseball diamond are open to campers during the afternoon recreation hours.

#### COURSES OF STUDY

Each division has its own schedule of classes and meeting places. The Junior High division studied hymnology, theory, voice, piano, orchestral instruments, hymn playing, music history, vocal technique and The Bible. The Senior High division studied advanced texts in theory, music history and conducting besides vocal technique, organ, piano, drama and The New Testament. The Adult Leadership division studied anthem literature, vocal pedagogy, worship planning, methods and materials for graded choirs and advanced conducting. Each division comprised its own choir and held rehearsals twice daily on special programs of anthems and service music which was heard at some time during the week by the entire assembly. The services of a co-ordinator, who kept the schedule running smoothly and whose responsibility it was to see that all necessary equipment was in place for class sessions, greatly facilitated the program.

## FACULTY AND STAFF

The faculty and staff for the first period of camp numbered more than a hundred highly trained teachers and professors from colleges, universities, conservatories and seminaries all over the country. Each one of them was dedicated to making the study of church music and its related arts attractive and meaningful. How well they succeeded was manifest during the days of the camp in various subtle incidents. But the sum total of the impact of this week's efforts may never be fully assessed. It is safe to say, however, that the next generation of church music leadership will project this impact.

Assisting the fine faculty in caring for the campers was a large number of sponsors and counselors. Chosen by the state director, these people were expected to keep the campers busy, happy and in harmony with the program of work and with their fellow campers. It must be remembered that people away from home for the first time or unaccustomed to the lack of privacy which must prevail in camp, are apt to react with rebellion or at least a refusal to go along with established rules. It is up to the counselor to draw his group of charges into a close family relationship at the very first meeting and to explain what is expected of each one as the various activities unfold before them. He will challenge his group to excel in keeping their quarters tidy, in maintaining good attitudes toward everyone and in qualifying for one or more of the awards which are offered to honor campers. Devotional services are held informally in the dormitories prior to "lights out." It sometimes happens that campers get sick, either actually or with homesickness. The counselor is at hand to minister to such a one and if necessary to make arrangements for him to see a doctor or a nurse. Nothing is left undone to make this period in the campers' life one to be remembered with happiness.

No camp should be undertaken without the services of a camp pastor. He gives to the program an awareness of the close ties between music and the regular services of worship in the church. If he is himself a musician, his contribution is all the more effective. If he has augmented his pastoral duties with wide reading on the subject of music and its function in the church, he is sure to have appreciation for what is being done to expose young people to this important element in the growth of religious life. Many seminaries now require ministerial students to take a comprehensive course in church music. Pastors who have had such a course are making the way easier for their music directors to promote a church-wide ministry of music. The camp pastor is available at all hours for personal counseling. His messages each evening enrich the services of worship.



## HYMN PLAYING TOURNAMENT

A special feature of music camp is the annual hymn playing tournament for which young musicians have been preparing throughout the year. "Hymns of the Month" comprise the list of required selections. In addition, they are asked to play at sight one or more hymns chosen by the judges. Scores are based on interpretation, phrasing, rhythm, tempo and mood. Further requirements include playing the hymn for congregational singing under the direction of a leader. This year, 24 pianists and organists participated in the tournament, which had been preceded by district eliminations.

## AWARDS

At the closing session of camp at which the orchestra presented a program and the drama groups joined with the massed choirs in presenting five scenes from "Elijah" (Mendelssohn), awards were given out to all honor campers. The Star Camper received an expense-paid trip to the regional music conference in Glorieta, New Mexico, and also a full scholarship to the 1963 music camp in his own state. First-place winner in each division of the hymn playing tournament also received full scholarships to next year's music camp and second and third-place winners received half and fourth-scholarships.

## DAILY SCHEDULE

Music camp is a busy place. The day begins with rising bell at 6:30 A.M. Breakfast is served at 7:00 and classes commence at 8:00. After a 20-minute recess at mid-morning, classes resume until 12:30 when lunch is served. One hour is allotted for rest. Planned recreation begins at 2:00 P.M. and continues until time to dress for dinner. Orchestra and drama rehearsals come immediately after dinner, section rehearsals and fellowship activities take place in the late evening following the service of worship. Everyone is in the dormitories at 10:30 and "lights out" comes at 11:00 o'clock.

## WORSHIP EXPERIENCES

At seven o'clock in the evening everyone assembled in the sanctuary of the church near the campus for corporate worship. These services were planned to present the maximum of service literature suitable for use in the churches from which the people came. All choral and instrumental literature was of the highest order and the hymns included outstanding hymns of the early writers and the best by contemporary writers. Notable among them were several of The *Ten*

*Hymns on the Bible*, copyright 1953 by The Hymn Society of America. *The Baptist Hymnal* was used. With the printed order of service in the hand of each worshiper, the young people were quick to find the hymn number, to rise with the choir at the proper place in the introduction, and to join in the singing. Even those selections with unfamiliar tunes were skilfully sight-read by most. No announcements were allowed to interrupt the flow of the service. Anthems and all service music were sung by a large choir composed of the music directors and organists from all over the state. Two splendid organists shared the console alternately and played some of the world's most impressive organ music. It was heart-warming to note the quiet and reverent attitude of the young people during the playing of the prelude and their custom of remaining seated after the benediction to hear the postlude through.

Although the hymn singing each night was of itself a thrilling experience, there were several larger works used which contributed to the wonder of the occasion. At a special service, five scenes from the oratorio, "Elijah", by Mendelssohn was sung by the massed choirs and magnificently dramatized. At another service, "Old Hundredth" (Vaughan Williams) was sung as the benediction. This work, as you are aware, is arranged for choir, congregation, organ and orchestra, and served to electrify the people. On the final night, at which time the service was pointed toward "Life Commitment," the benediction used was none other than "The Hallelujah Chorus" from Handel's "Messiah," sung by everyone in the congregation and from memory. This was truly a high hour of fulfillment.

### Reviews of Recordings

JAMES BOERINGER

CHRISTMAS CAROLS AND NOELS (20 carols); Peloquin Chorale, C. Alexander Peloquin (cond.); Gregorian Institute of America EL-21.

The entire first side of this record is devoted to French carols (rather a relief after the customary efforts to pack as many nationalities as possible onto one record, calling it "Carols of Many Nations"). The present device at least affords a broader view of one nation. In the

present case the view afforded is one of great delicacy, lyricism, and beauty. The French works presented here are "Les anges dans nos campagnes," "Quand Dieu naquit à Noël," "Pat-a-pan," "Bel astre," "Noel nouvelet," "En cette Nuit," "Dors ma chère Ame," "Il est né, le devin Enfant," "Le Sommeil de l'Enfant Jésus" and "Chanson joyeuse." The second side is miscellaneous, presenting the Polish-Lithuanian carol, "Come to the lowly cave;" four Czech carols, "Shep-

herds hearing angels sing," "Little Jesus," "Jesus, thou art Lord of all" and "Let us go to Bethlehem;" the Italian "Bel Bambino;" the Roumanian "A Child will come;" The Russian "Happy holiday;" and one not identified as to nationality, "Jesus falls asleep." The Peloquin is a fine singing group, and its director is sensitive and musical.

**HYMNS THROUGH THE CENTURIES** (15 hymns, 4 sacred songs), Peloquin Chorale, C. Alexander Peloquin (cond.), Henry Hokans (org.), instrumental ensemble; Gregorian Institute of America EL-22.

This record offers beautiful performances of "O Sanctissima" (chorally performed), "Let all mortal flesh keep silence" (choral arrangement), "Beautiful Savior" (Christiansen), "O salutaris" (Duguet's tune), "Tantum ergo" (Cantus diversi), "Holy God, we praise thy name" (extended form by Peloquin and very good), "Hail, holy Queen" (German melody), "O come, O come, Emmanuel," "O Sacred Head," "Ye sons and daughters" (beautifully sung by men in unison), "Veni Creator," *Lourdes Hymn* and "Ye watchers and ye holy ones" (Archibald Davison's setting). It is a lovely and varied program, well chosen and well performed. Among the five non-hymns is Franck's "Panis angelicus," performed for the first time in the remembrance of this reviewer, as Franck wrote it, for organ, cello, harp and voice. The others are "Ave Maria" (Arcadelt), "Stabat Mater" (Nanini), and three lovely pieces by

Peloquin: "Give praise to the Lord," "Our Father," and "Hail, Mary." Recommended as a fine choral concert of hymns and of works founded on melodies or texts of hymns. The harp is used on this record, occasionally but discreetly. Mr. Hokans' organ playing is excellent.

**CHRISTMAS SONGS** (8 carols, 3 sacred pieces); Roger Wagner Chorale, Roger Wagner (cond.); Gregorian Institute of America EL-24.

Again on this record only the titles are given. Not likely to be misunderstood are "Silent night," "Coventry Carol," "Angels we have heard," "Adeste fideles," "Carol of the Bells," and "Lo, how a Rose." Less likely to be recognized are "With a torch" ("Bring a torch, Jeanette, Isabella"), "Il est né," ("He is born, the Child divine,"), both French carols; "Alma redemptoris," (by Palestrina), "Tollite hostias," which is by Saint-Saens, and "Alleluia," which is a superb reading of Randall Thompson's work, the best I have heard recorded. Yet I had no idea the piece was there until I played the record. Sometimes record jackets become absurd in their complexity, but this is carrying simplicity too far. It's a good record; so let's be told what's on it!

**FAMILIAR CATHOLIC HYMNS** (10 hymns); Roger Wagner Chorale, Roger Wagner (cond.); Gregorian Institute of America EL-25.

The works presented here are "O God of loveliness," "Hail, holy Queen," "Ave Maria, O maiden," "O Sanctissima," "Ave maria," "O Sacred Head," "O Salutaris hostia,"



"Tantum ergo," "Panis angelicus" and "O bone Jesu." That is the sole identification given the music presented, and it is obviously not enough. "O God of loveliness" turns out to be "Fairest Lord Jesus" with less familiar words. "Hail, holy Queen" is a pseudo-Bach chorale, "Ave Maria, O Maiden" is a nineteenth century piece, "Ave Maria" is Arcadelt's setting, "O salutaris hostia," "Tantum ergo," and "Panis angelicus" are simple settings in good taste, and "O bone Jesu" is Palestrina's. The group sings cleanly and clearly but sounds somehow always the same and is recorded with such bold and steady intimacy that the effect is too personal and tight. We infinitely prefer the reverberant acoustics used for the Pelouquin Chorale.

PRINCETON SEMINARY CHOIR (7 hymns, 2 spirituals, 2 carols, 6 short motets); Princeton Seminary Choir, David Hugh Jones (director); Victor LPM-1903.

The hymns here, all arranged for unaccompanied men's voices are "The spacious firmament on high," "My shepherd will supply my need" (traditional southern tune), "Subdue us through thy kindness" (Bach), "A mighty Fortress is our God," "O god of earth and altar" (LLANGLOFFAN), "O come, O come, Emmanuel," and "O sons and daughters, let us sing!" The spirituals are "Were you there?" and "Go tell it on the mountain," and the carols are Gevaert's "Jesus, gentle Babe" and "I wonder as I wander" (Niles). Palestrina, Con-

stantini, Arcadelt, T. Tertius Noble, David Hugh Jones and Schvedov provide the motet-like compositions.

Among the assets of the recording are absolutely flawless enunciation and a variety of choral timbres and dynamics; among its liabilities are marked out-of-tuneness and striking in balances. Examples: the lowest part of "A mighty Fortress" frequently seems absent on cadences, giving the effect of a 6-4 chord as final; the thick chords of "Were you there" often become a seemingly pitchless growl; the humming in the Niles piece sometimes seems to go rather startlingly out of control. The best performances are of straightforward chorales by Bach or in Bach style, with chords generously spread, and the voices in the sturdiest and clearest parts of the tessituras. We recommend this record with considerable reservations.

#### CORRECTION

See review of PRAISE TO THE LORD, hymn-recording by Vernon de Tar and Ray F. Brown, THE HYMN, April, 1962. Note the following: "Come ye faithful" is sung to GAUDEAMUS PARITUR, not ST. KEVIN; "Soldiers of Christ arise" is not sung on the record; Omitted from the list are "Praise to the Lord" (PRAISE TO THE LORD), "Lord Christ, when first thou cam'st to men" (BOHEMIAN BRETHREN), "O for a closer walk with God" (CAITHNESS), "Alleluia! Sing to Jesus" (HYFRYDOL), and "Ride on, ride on in majesty!" (THE KING'S MAJESTY).

## Book Reviews

*The Baptist Hymn Book*—with Music, edited by Hugh Martin and E. P. Sharpe and others; published by the Psalms and Hymns Trust, 4 Southampton Row, W.C. 1, London; 1962, 988 pp.; lb. 1.0.).

Evaluating the merits against such omissions or shortcomings as may be found in any new or revised collection of Christian hymns and tunes, becomes no small undertaking. This is especially true when confronted with more than eight hundred hymns and items.

However, the wide variety offered in the new British *Baptist Hymn Book* will prove to be a boon to church musicians and ministers who often deplore the absence of favorite or useful selections.

One of the first impressions gained is this wide range of hymn and music materials, selected with evident care and discrimination from the hymnody of nearly every Christian tradition, historically, liturgically, theologically, and culturally, as well as geographical location.

There are hymns and tunes from many countries, among them Finland, India, Korea, Poland and Russia. Included, of course, are very complete selections from English, French and German sources, with standard translations also of famous and favorite Latin and Greek hymns. There is, for example, one hymn from the *Ausbund*, sixteenth century Anabaptist hymnal, which Dr. Ernest Alexander Payne calls the First Free Church Hymnal (p. 265—*B.H.B. Companion*\*). The selection, (No. 362), is still in use as the second hymn every Sunday by

the Old Amish Mennonites. This is in significant contrast to CHESTER-  
TON, (No. 250—II), first published in 1957 by the Rev'd Geoffrey Beaumont as part of his *Twentieth Century Folk Mass*. This is only one of a considerable number of modern tunes and hymns included with the best of traditional English Hymnody, which, as might be expected, forms the core of a very commendably catholic collection.

It should be added that the editors make abundant use of Congregational, Lutheran, Methodist, Moravian, Presbyterian and Unitarian contributions, and, as is to be expected, Baptist sources. Among the latter are outstanding contributors such as Beddome, Bunyan, Doane, Fosdick, Glover, Hawks, Lowry, Steele, and Spurgeon. A complete list of these is found on page 27 in the *B.H.B. Companion*.

## DISCRIMINATING MUSICAL TASTE

The editors' use of no less than two dozen compositions or arrangements by J. S. Bach should satisfy the most exacting of church music purists. Other immortals whose compositions are included are Beethoven, Gibbons, Handel, Mendelssohn, Mozart, Palestrina, and Schumann. Modern musicians also figure prominently, among these are Gustav Holst, Martin Shaw, Eric Thiman and Vaughan Williams. The omission of American Spirituals is regretted.

In addition to standard hymn tune styles, many folk tunes appear to advantage—from France, Ger-

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\* *Baptist Hymn Book Companion*, Psalms and Hymns Trust. London, 1962.

many, Holland, Ireland, Tyrol, and other countries, as well as Hebrew and Old English melodies.

#### ADEQUATE SUBJECT CLASSIFICATION

The balance or spread of hymns under the very representative content divisions, is most praiseworthy. Baptism hymns, quite appropriately, are given prominent recognition. Such divisions as World Wide Missions, International Relations, The Gospel Call, Hymns for Private Devotion, and numerous others in addition to the usual Church Year category, all contribute to the usefulness of the new book.

#### UNUSUAL FEATURES

There are a number of unusual features that make of this book a much better than average medium for congregational and private worship. Among these are the inclusion of hymns of merit by poets virtually unknown or entirely anonymous. One of these is a hymn of dedication, "Father in Heaven, we wait before Thy face", by Frank Phalen (No. 344), set to the excellent music of R. Vaughan Williams.

Fifty-one hymns under the caption, "Gospel Call", are noteworthy for the number in the group that are examples of solid spiritual and literary and musical qualities, making strong appeals for life dedication. Horatius Bonar's, "I Bless the Christ of God", (No. 434), music by Thiman, is one of these. Another classic example is Ray Palmer's translation of a ninth century Latin hymn, "I give my heart to Thee" (No. 435), set to the music of Bach. American Gospel Hymn writers

might do well to follow this pattern of using established hymn tunes of the type of the Welsh BUDDUGOLIAETH, (No. 455), to which Charles Wesley's, "O Thou, who hast redeemed of old," is adapted. Martin Luther's versification of Psalm 130, (No. 457), is another example of enduring quality.

#### EVENING HYMN SECTION OUTSTANDING

One of the most beautiful hymns in this division, "As darker fall around," (No. 687), is an anonymous sacred poem known as the "Hymn of Shepherds," from the Calabrian mountains of the southernmost point of the Italian peninsula, and first found in 1842, in William Young's "Catholic Choralist."

The use of this and twenty-three additional hymns designed for evening worship, and which are among the finest hymn and tune combinations in the entire collection, would indicate that there are still Baptist churches where good church music prevails in competition with Sunday evening radio and television programs.

#### BIBLE HYMNS

The first hymn in this section, (No. 241), by Percy Dearmer, modern English "preacher, poet, artist, social reformer, and liturgical scholar" (*B.H.B. Companion*, p. 128), sets a high standard for the other fourteen hymns in this fine group. The combination with the 17th century, LIEBSTER JESU, by J. R. Ahle, is most fortunate.

It should be added here that a very valuable addition to the useful-



ness of the book is the listing of scripture passages where hymns are based on particular texts.

#### AUTHENTICITY

There are many evidences in the hymnal of the efforts to find correct historical data on the hymns or music—to wit, No. 236, Henriette Aubert. In most books Miss Aubert is called Harriet. Another misconception has been that Martin Luther wrote "Away in a Manger," (No. 734). According to R. S. Hill, (p. 400, *B.H.B. Companion*) the authorship is unknown and the tune is by W. J. Kirkpatrick, an American Gospel Hymn publisher. Tune data are also carefully examined and corrected. In the popular Welsh *CWM RHONDDA*, by John Hughes, (No. 541), the original has the melody shift to the tenor voices at the beginning of the last line of each stanza. The *B.H.B. Companion* editors also regard as without foundation the legend about the "Tune-in-a-bottle" by T. J. Williams, who actually composed the tune, here known as *EBENEZER*, (No. 494-II), and in most hymnals in this country sung to James Russell Lowell's, "Once to every man and nation."

Gospel Hymnists and singers will be interested in the use made of Methodist C. H. Gabriel's famous "Glory Song"—concerning which the *Companion* editors quote Congregationalist C. S. Horne as saying, "a very inadequate statement of the Christian faith." He replaced it with "Sing We the King" (No. 191), which is admirably suited to the rhythmic character of Gabriel's melody.

Not so happily adapted is Harriet Beecher Stowe's morning meditation, "Still, Still with Thee," (No. 683), to the stirring, fanfare strains of the rugged music from Sibelius' symphonic poem, "Finlandia."

#### MISCELLANEOUS ITEMS

The *B.H.B. Companion* editors refer to Thomas Moore as the teacher of free music classes in Hutchinson's Hospital in Glasgow, where he was also the Precentor of the Blackfriars' Parish. He was probably one of the first modern music therapists. His music for "Behold the Mountain of the Lord," (No. 658), is peculiarly appropriate for the beautiful Scottish paraphrase of Isaiah II: 2-5.

One hundred thirteen hymns are set to two tunes each, and 95 hymns have alternate tune suggestions. Thirty-nine tunes have alternate higher or lower keys and an equal number of hymns list many other hymns in the same content classification.

Out of the nearly 800 hymns, only eleven are printed with the stanzas within the staves. Free, uninhibited congregational singing would surely result if American churches would make the effort to become accustomed to the European style of divided verse and music.

The hymnal abounds in music that would lend itself to choir as well as congregational singing. Notable among these is the Rusbridge arrangement of the Grüber, "Stille Nacht," (No. 108), with a Brooke translation that is quite faithful to the original Mohr text. Others likewise adaptable to choirs are the fol-

lowing: No. 23—"Praise My Soul, the King of Heaven"—Lyte-Goss; No. 180-I—"All Hail the Pow'r of Jesus' Name"—Perronet-Ferguson; No. 198—"All Praise to Thee"—Tucker-Stanford; No. 264—"Thy Hand, O God, has Guided Us"—Plumptre-Harwood; No. 433—"I Bind unto Myself"—Traditional Irish—Arr. Stanford.

—GUSTAV A. LEHMANN

—EDWARD C. STARR

*Cherub Hymns*, words by Jeana A. Graham, music by Katharine Y. Guess, Harold Flammer, Inc., New York, New York; individual copyrights dated 1960 and 1961. 50c.

Eleven hymns are presented in the collection for the purpose of helping to fulfill the need arising in churches with the graded choir system. The holidays of Christmas, Easter, Mother's Day, Children's Day, and Thanksgiving each have one selection appropriate for use; two hymns are listed for patriotic occasions, and four are given for general use.

The texts are in a language which is easily understood by young children. The music is original and sound. It is simple in the employment of logical repetition of thematic ideas. This quality would greatly facilitate the learning of the tunes. Within the collection, there is variety of musical style which should increase its usefulness. This reviewer would recommend its inclusion in the library of all who work with young children in sacred music.

—RICHARD LITTERST

*Geschichte des deutschschweizerischen evangelischen Gesangbuches im 16. Jahrhundert* by Markus Jenny, Th.D., Baerenreiter-Verlag, Basel, 1962; 388 pp. with 53 illustrations. 47.45 Swiss francs (\$10.91).

This exhaustive work on the hymnals of Switzerland of the sixteenth century by Dr. Jenny, executive secretary of the International Fellowship for Research in Hymnody, will be reviewed by Dr. Armin Haeussler for the readers of THE HYMN some time in the latter part of 1963.

*Isaac Watts: Hymnographer* by Harry Escott. London, Independent Press, Ltd., 1962. pp. 302. 28/6d.

Dr. Escott's long-awaited study has now been published. Its comprehensive and scholarly nature make it the most important work at present available on Watts. It is "Dedicated to the Hymn Societies of Great Britain and America by a grateful member." To be reviewed later.

### Hymn Reporter

*Hymns for the Celebration of Life* is the title of the forthcoming hymnal of the Unitarian Universalist Association to be published in 1963. The book has been prepared by the Unitarian Universalist Hymnbook Commission headed by the Reverend Dr. Arthur Foote, Minister of Unity Church, St. Paul, Minnesota. The following excerpts from Dr. Foote's article, "Spirit of the Hymns," *Unitarian Register and Universalist Leader*, December, 1961, are reprinted here by permission.

"The nine members of the Hymnbook Commission have worked faithfully, diligently, and enthusiastically on their assignment.

"From the beginning, we have conceived of our job as providing the most adequate hymnbook possible for a movement that covers a broad gamut of theological difference and cultural attitude. We have hoped to produce a hymnbook which both the traditional Unitarian Christian of King's Chapel and the come-outer humanist in Minneapolis would hail as the best book for their purposes yet to appear. We have kept in mind the needs of the rural Universalist parish in Maine or upstate New York and the brand new Unitarian fellowship in Texas or Alaska.

"We have scoured every literary source, ancient and modern, that we could think of, to find clear, powerful, singable expressions of our ideals, aspirations, wonderings, and adorations in fresh, non-traditional terms. Our new hymns come from such poets as Archibald MacLeish, Robert Frost, G. K. Chesterton, Alfred Noyes, John Holmes, Wallace Stevens, Edna St. Vincent Millay, Louis Untermeyer, Edwin Markham, Edward Arlington Robinson, and Padriac Colum.

"Musically, I think our work must be classed as conservative. We have sought to maintain both high musical and literary standards. . . . On the musical side, this has meant a continuation of the kind of perceptive musical judgment that marked *Hymns of the Spirit*, but coupled with the strong conviction that no hymn tune is good unless

people can learn it easily and enjoy singing it repeatedly.

"There is a clear demand for *responsive readings* and this we are endeavoring to meet with a much expanded section—roughly twice the number of responsive readings found in *Hymns of the Spirit*. There will be approximately as many readings from the Psalms and the rest of the Bible as are presently included, but there also will be readings from Buddhism and the other world religions and from sources ancient and modern, to a total of about 150.

"It is our hope and expectation that the book can be published in 1963 and be ready early enough in the Spring to permit our churches and fellowships to start their church year in September with the new book in their pews."

*Sermon Topics, Texts, Hymns and Collects* for the Church Year, 1962-1963, have been received by the staff members of The Evangelical Lutheran Church of St. Luke, Chicago, Illinois, from our Pastor, the Reverend Dr. Adalbert R. Kretzmann, beginning with December 2, 1962 and ending with November 28, 1963, a total of 310 scheduled services, including 82 communion services and 47 children's services.

Having this 13-page listing enables us teachers in our Christian day school to prepare hymns and tunes in advance of services. Our choirmasters and organists also find this list invaluable. For the blind in our parish certain members prepare the Sunday hymns in Braille.

—HERBERT D. BRUENING, *Organist*



*The Choristers Guild* in Colorado, and the *National Fellowship of Methodist Musicians* in regional groups, at their 1962 summer seminars and institutes, gave hymnology an important place on their programs, with the Reverend Alfred B. Haas conducting the classes in this subject.

*Hymn Singing Institutes* were sponsored by the Worship Committee of the New Jersey Synod of the United Lutheran Church. A typical program, "In Songs United," was arranged according to the Church Year. Hymn notes accompanied the program which was repeated at four Lutheran churches in the State. The object of the Institutes was not only to unite these churches in the ministry of song but to make them more familiar with the treasures contained in *The Service Book and Hymnal*.

*Festival Orders of Worship* were received by the Hymn Festival Committee from Mr. Kenneth Trickett, Organist-Choirmaster of Bents Green Methodist Church, Sheffield, England. These services were for Choir or Sunday School anniversaries. Fine commentaries on the hymns accompanied the programs and were a part of them. Many of the hymns were from the Methodist Hymn Book but a number were derived from other sources and printed in full on the programs. The hymns for Sunday School use were of a particularly fine order, and might be better known in this country.

*The Hinário Evangélico*, a new hymnal for Brazil, was described in *The Hymn*, January, 1961. After

many delays, the final proofs came from the press during the summer. It is hoped that the book will be published before the end of 1962.

—JOAO WILSON FAUSTINI  
São Paulo, Brazil

*Der 2. Internationaler Kongress für Kirchenmusik* took place in Bern, Switzerland, September 22-29. Three papers dealt with problems of hymnology, by P. Pidoux, Dr. K. Ameln, and Dr. B. Stäblein. Preceding this congress, the International Fellowship for Research in Hymnology held its meetings at Bossey, Switzerland, September 18-22. One day, September 19, was devoted to hymnology. On the whole, the studies presented at these two conferences, according to the program, were concerned with late medieval and sixteenth century hymnody, for example, Huguenot psalmody, the German Kirchenlied, and folksong.

*The Article on Hymnology* in the new edition of *Collier's Encyclopedia* was written by R. Benjamin Garrison, and contains the following: "Mention should be made of The Hymn Society of America, 'a national organization founded in 1922 to increase interest in Christian hymns and hymnology in America, and to raise the standards of hymns and hymn-tunes and of their use by congregations.' Of particular note is 1) the Society's publication, *THE HYMN*, which provides for scholarly research and systematic publication in this field, and 2) the group's organized program to encourage the writing and use of new hymns."

# Suggestions for Introducing and Using Hymns

*Church members can fully participate in hymn singing by—*

1. Owning their own hymnal and using it in private and family devotions.
2. Remembering that through hymn singing we are bound in closer fellowship.
3. Remembering that through hymn singing we are taught Christian truths.
4. Remembering that through hymn singing we are sustained in daily life.
5. Remembering that through hymn singing we proclaim our faith to others.

*Pastors can—*

1. Write beside a hymn in their hymnal the date the hymn was sung in order to make sure that they are encouraging the use of a wide variety of hymns.
2. Use hymnal handbooks to find information about hymns.
3. Choose hymns carefully in consultation with the organist and choir director.
4. Use hymns to illuminate Scripture passages upon which sermons are based.
5. Use the hymn of the month plan.

*Organists and Choir directors can—*

1. Direct hymn singing through following the text and letting this determine registration, tempo, phrasing and rhythm.
2. Use hymn preludes to introduce new hymns.
3. Use hymn anthems.
4. Coordinating hymns, hymn preludes, and hymn anthems in the service.

*Directors of Children's Choirs can—*

1. Use hymn study projects.
2. Encourage the use of hymns in the home.

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